MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

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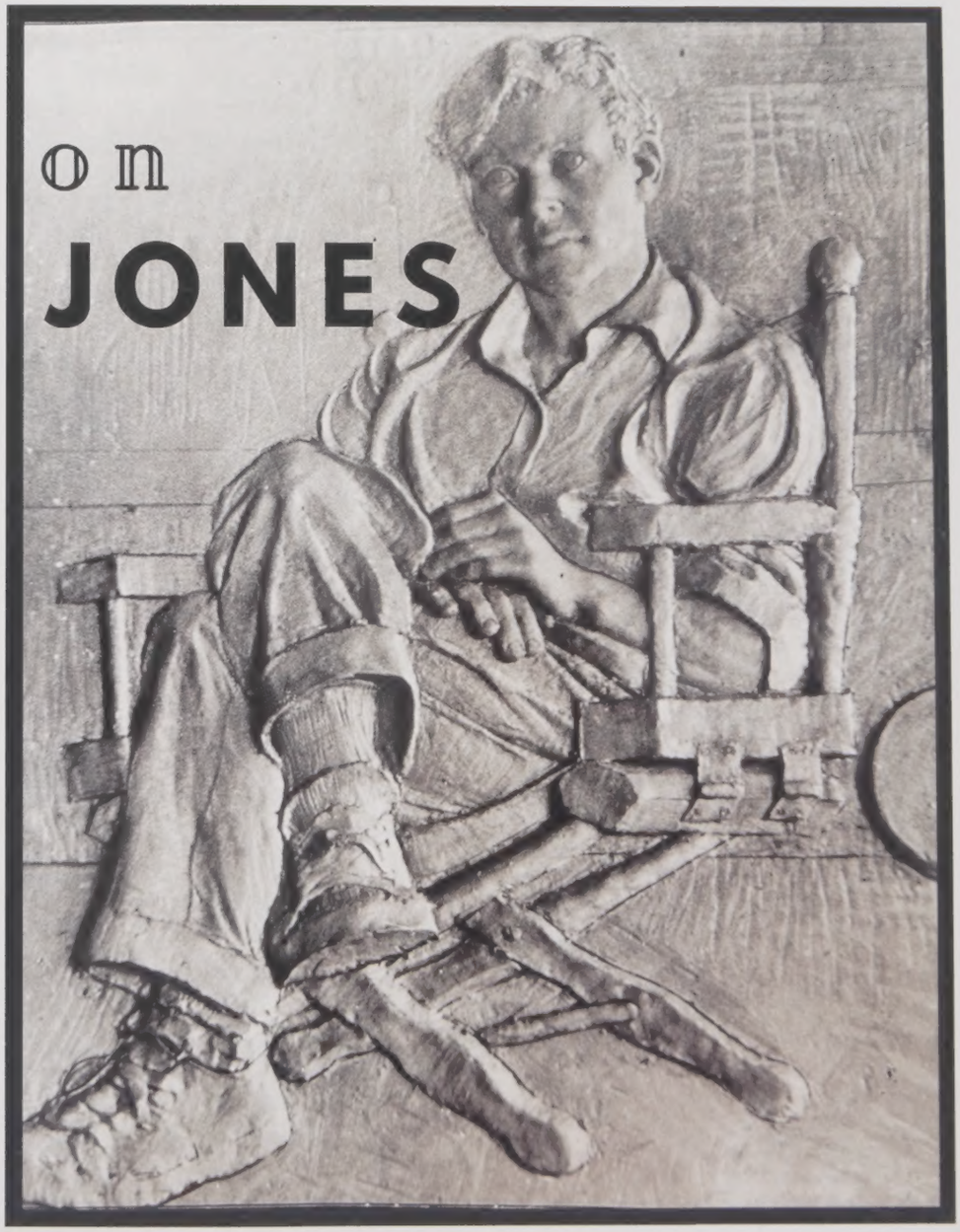
spotlight on CARTER JONES



Self Portrait 1969

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AMSA OFFICERS

President: Mark Benvenuto
benvenma@udmercy.edu

Vice President: Anne-Lise Deering
annelisedeering@gmail.com

Vice President: Eugene Daub
eugenedaubsculpture@gmail.com

Treasurer: Douglas White
dkwhite@umich.edu

Secretary: Eva-Maria Wohn
ewohn@hotmail.com

BOARD OF DIRECTORS

Stephen K. Scher
skscher@aya.yale.edu

Jeanne Stevens-Sollman
j.stevenssollman@gmail.com

Mel Wacks
Numismel@aol.com

Jim Licaretz
idolls@earthlink.net

Alexander R. Krapf
alex.krapf@icloud.com

Ross Pollard
minnesota56013@gmail.com

Editor: Heidi Wastweet
Editorial Board: Eugene Daub, Anne-Lise Deering, Douglas White, and Mel Wacks

For general information or to submit an article or inquire about placing an ad, send your email to amsanewsmedals@gmail.com

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PRESIDENT'S LETTER

Dear Members,

Please let me start this letter with a big 'thank you' to all the members who were able to donate to the 2023 mid-year appeal for funds. Thank you all very much! I tried to get a thank you letter to each donor by plain, old "snail mail," and apologize if I missed anyone. The board members have told me that this appeal has taken us in a good financial direction. As we all know, for AMSA to host exhibits, produce a good newsletter, and offer other benefits to members, we do need funding.

We held our second AMSA general membership Zoom meeting in February. I was happy to see what I think is healthy participation and to see some new faces. Also, we opened this Zoom to members of the Medal Collectors of America; and they are opening their next general meeting to our members as well. We think this is a good opportunity for cross-fertilization of ideas, and think that the two organizations can help each other. If the timing for either of the AMSA Zooms has not been good for you, please e-mail me with possible times that may be better. I hope to bring as many members to these meetings as possible.

I am eagerly looking forward to the upcoming AMSA members exhibit that Eugene Daub is setting up in California at the Palos Verdes Art Center later this year. Setting up an exhibit always requires a significant amount of work, but culminates in something informative and beautiful. As the project unfolds, and the details become available, I hope we can all get behind Gene's effort, help him out, and get the word out to members as well as other friends of the arts.

I mentioned in a past letter that one of the efforts upon which I wish to focus for this year, as well as in future years, is an increase in membership. I hesitate to call such an effort a membership drive because that term tends to invoke quotas, goal numbers, and other such metrics. Yes, we'll most likely keep track of how our membership efforts bear fruit, but I hope to get all of us involved in this in some way. That is why we sent out posters in the past month, hopefully to have members post them in places such as libraries and community centers, or other spots that may glean some new members. Also, we have begun sending copies of the first AMSA poster to art schools, by regular mail, along with a letter asking them to display the poster in some prominent spots. Which art school will get a copy of the poster certainly does not have to be a decision for one person. If you know of a particular school where you think a poster would be well received, again please e-mail me.

Speaking of posters, the response to what I now consider the first AMSA poster was very positive. Thanks to everyone who sent an image of their medal, or who gave feedback. We are now working on the second poster, and hope to have it ready shortly. If you wish to submit an image, but feel you are running late, don't worry. I'm optimistic enough to have begun planning for a third poster already, with a submission deadline of July. Please send in an image or images.

Here's my standard close to these AMSA Members Exchange president's columns: if you have ideas or questions, please e-mail or text me, at: benvenma@udmercy.edu, or 248-219-5430.Thank you.

Mark Benvenuto

CARTER JONES

by Heidi Wastweet

Carter Jones, one of the founding members of AMSA, started his art education at the Boston Museum School of Fine Art. (1965-1969) and then studied in Paris. Like many medalists he started in an adjacent career. In the early years he worked with companies such as Sesame Street, Disney, Pixar, Nickelodeon and Warner Brothers on the design of toys and other products for decades. But it was his love of medals that drove him to unite his fellow medalists to support and encourage each other. Carter still lives and works in New York City. In this ever evolving world, he has learned to adapt by now using the Zoom app to teach the next generation of sculptors.

On the Jones studio wall is an installation of well-loved, and well-utilized tools that are works of art in their own right. When prompted, each one leads to an often detailed story of how it found its way here to the studio.

MEETING CARTER JONES

Like all the best beginnings, I first met Carter by happenstance. I knew his work and we know dozens of people in common and I was, at the time, the President of the organization that he helped form, AMSA. But we had never met and I knew virtually nothing about him personally. I didn't even know what he looked like. Thank goodness for name tags! We crossed paths in New York at a National Sculpture Society Conference and I flagged him down. Are you THE Carter Jones I asked? I think he thought I was a bit nuts. I prodded him about why he was no longer active with AMSA. He said he had fallen in love with sculpture in the round, but remembering his love of medals, decided to become an AMSA member again.

Since that time he has been a helpful well of generous knowledge. He is a frequent contributor to this publication and often sends me tidbits of inspiration out of the blue.

I made a point to visit Carter at his studio and at his home that he shares with his wife Carol. It is the kind of New York loft that artists' dreams are made of. Against the wishes of her parents, Carol had the foresight in the 1990's to buy this loft in an artists-only building, on a then-shady street. They counted among their neighbors Chuck Close, Jean-Michel Basquiat, William Wegman, and Maya Lin (designer of the Vietnam Memorial Wall). Putting down roots there has paid off over the years.

His plaster-frosted work studio is a short walk from their loft. He has a dedicated work ethic to put in the hours here, in this raw, industrial, and artist-filled building.

Among his prized possessions in his studio, perhaps the most well-loved, is a sculpting tool given to him by the legendary sculptor Robert Weinman, son of Albert Weinman. Carter's face lights up as he recalls this pivotal friendship and his visits upstate to the curmudgeon artist's studio.

Carter then gifted me one of his tools. This to me is the true meaning of legacy - to be a link in that long chain of artists through history. To pass on our knowledge and bond with each other. This is the spirit of AMSA and why it was important to Carter to bring us all together.

About the cover image:

Self Portrait, 1969

"I did this low-relief clay self-portrait, 25 x 30 inches, in 1969. It was created the summer I left the Boston Museum School. I had done a few low-relief studies on my own in the four years I was there.

Now, I was back at home, living in the country just north of New York City. My childhood home was a large rambling house that was surrounded by an old apple orchard with 100 acres to play in. I spent that summer sculpting every day up in that old orchard's barn.

My father had died in a plane crash at the end of the summer of 1968. As I worked on my reliefs, I could hear him, in my mind, advising me to go to Paris to see the great works. I went. Since my stepmother was Parisian, the French part of my family helped me get settled in. I learned a great deal in the year I was living and working in Paris."

Paris 1969

George Balanchine
Society of Medalists
3" Bronze, 1983

George Balanchine
Society of Medalists
reverse

Carter Jones with his wife, artist and professor Carol Steen

"Music has always been the most powerful of the Arts for me. After I was introduced to George Balanchine's Ballets many years ago, I have learned to watch the music through the dance. In this way, Mr. Balanchine taught me to appreciate the 20th century composers as much as the Baroques, Romantics, and Impressionists... whenever I hear the music, I see his dancers."

Otter; Brookgreen Medal reverse
3" Bronze, 2005

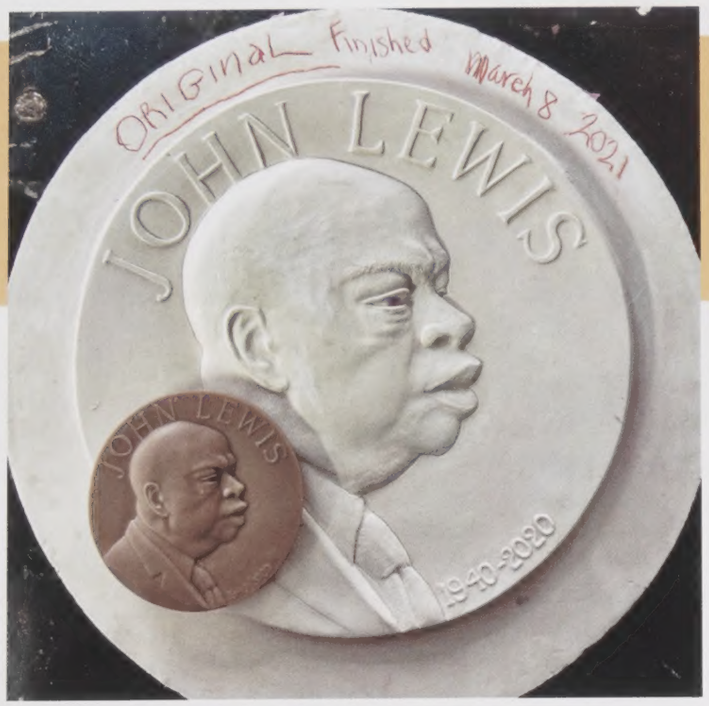
"On my walk to the studio this morning, it all became clear to me. In the mid-70s, the gifted pros were we're about to retire. I was just at the right place at the right time. Medallic Art was still in a successful business. Paying artists top dollar, it was a Godsend. And after 40 years, we are now at another crossroads. The medallion collectors and the companies that hire them will have to inspire artists again to pursue a career in the business. I think the art of the relief will always draw artists (sculptors and painters) to create; to play with the magic of the relief. It's irresistible!"

AT&T Centennial Medal
3" Bronze, 1976

Londa Finke Memorial Medal
4.5" Bronze, 2018

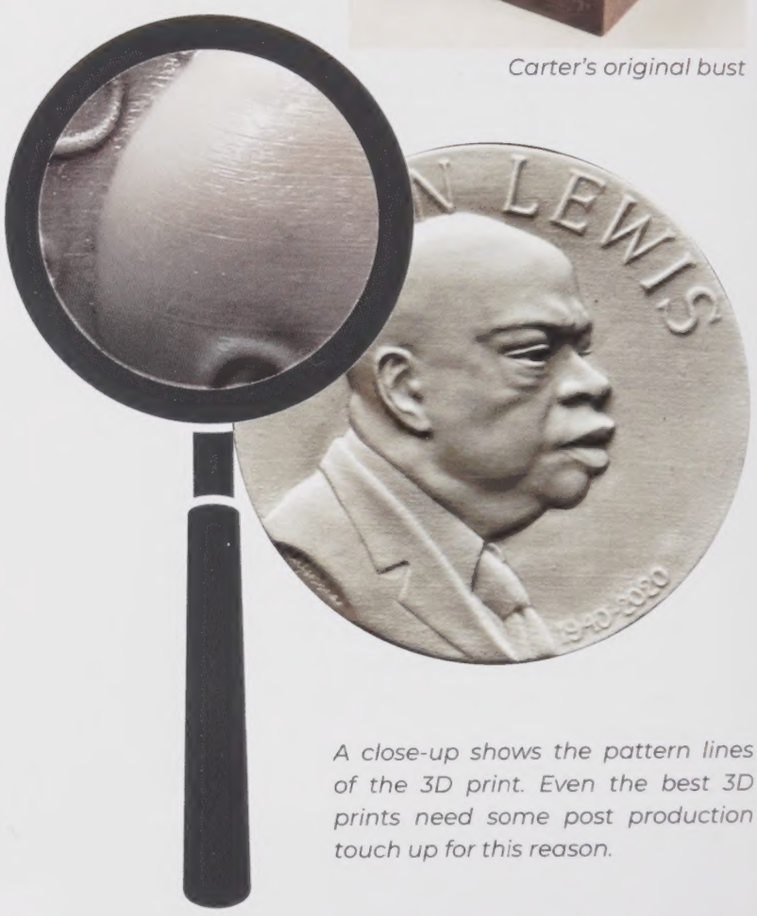
SEEKING REDUCTION

A CRONICLE OF TURNING A BUST INTO A 3" MEDAL



Size comparison between original and reduction

Carter's original bust



A close-up shows the pattern lines of the 3D print. Even the best 3D prints need some post production touch up for this reason.

A common question from medalists is how to reduce a larger sculpture to medal size.

Reductions can be made with a pantograph, shrinking a rubber mold, or digital scan/print.

When Carter Jones set out to make a medal of his John Lewis bust, he chronicled his efforts, and here are the results.

First, he hand-sculpted the model in a 10" diameter plaster. In contemplating reducing methods he first contacted a private mint to cut a die and strike the medals. This is a tried and true method but outside the budget on this project.

Next, he tried shrinking an alginate rubber mold mixed with a solvent. He found the reduction warped beyond control. Some years ago there was a shrinking product called Hydroshrink and that was the most economical method but that is no longer available.

Then he decided to try to recreate the bas-relief at actual size (3") in wax [right] but soon he abandoned it because he felt it was not capturing the same spirit as his larger model.

Finally, he found a company a short walk from his studio in New York, Ribuoli Digital, which does digital scanning and printing. They scanned his original plaster and printed a 3" resin prototype. He was very happy with these results. Naturally, any of these digital prints will have evidence of the process with visible lines across the surface. [above right] Carter made a plaster cast in order to to easily touch up that surface.

hand carved wax

Finished cast bronze 3"
available for purchase
directly from Carter
$200.00 - crj3d1@gmail.com

From this reduced resin master, a simple open-face silicone rubber mold was made. [below] Foundry wax was poured into the rubber mold and sent off to Brodin Foundry, in Minnesota, for casting and patina. [results above]

As an alternate and inexpensive casting, the cement product Rockite was poured into the rubber mold. This is a readily available and durable product with a pleasing texture. [below right]

Now that Carter has a successful medal in hand, he hopes to get them adapted as an award to honor the spirit and accomplishments of John Lewis.

Q&A WITH ANDRE RIBUOLI AT RIBUOLI DIGITAL

RIBUOLIDIGITAL.COM

Q: I understand each project is unique, but what would be a range of pricing for this type of reduction?

A: I would say between the high-resolution 3D scanning and 3D printing, it should fall somewhere around $400 - 500... but could be less or more. It all depends on the project.

Q: Are there certain size restrictions artists should work within?

A: We can work with any size, with no restrictions.

Q: Is there any concern about scanning different materials?

A: Some surfaces might be too reflective, in which case we prep the surface with a sublimating scanning spray. A white powder is sprayed on, and then sublimates right off with no wiping or residue. We'll use this on tricky surfaces. But for clay, plasticine, plaster, etc... usually no surface prep is needed.

Q: What timeframe can we expect?

A: Turnaround time varies, 1st stage is the 3D scan. Usually completed within a few days.
2nd stage (if needed) is the 3D print. This can take from a week to 2 depending... scale, material, and resolution.

Rubber mold made from the printed resin

Inexpensive alternate cast made with Rockite in the rubber mold

EXPANSION CEMENT
• STRONGER THAN CONCRETE IN ONE HOUR
• DRIES IN 15 MIN.
WARNING! May cause burns. May cause eye or skin irritation. See caution on back.
ROCKITE
FOR ANCHORING AND PATCHING

Rockite casting material

AMSA MEMBER WINS JAPAN MINT DESIGN CONTEST

Sandra Deiana

I am excited to share with you the news that my medal, inspired by the Sardinian legend of the Janas, has been chosen as a winner in the Japanese Brand International Coin Design Competition!

The coin design I created is inspired by the legend of the Janas, fascinating female figures of Sardinia, who inhabit forests and rocks, similar to fairies. Their etymological origin comes from Diana, the goddess of the woods, the moon, the queen of birth and growth.

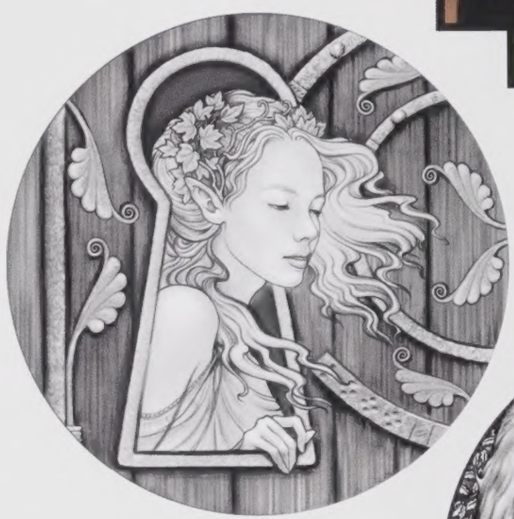
According to legend, these magical creatures sneak through door locks at night, approach children's beds and whisper enchanted words in their ears that have the power to mark their fate, deciding whether they will be good or bad people.

In my design, I depicted a Jana emerging from a lock. Her hair floats in the wind, adorned with ivy, a symbol of lush life. Fairy spies in the room, looking for a child to mark.

When the medal is turned, the same Jana can be seen in front, with the lock in the position corresponding to the one on the right, with her curious and mysterious look. This visual effect creates the illusion that, when turning the medal, Jana is actually entering the door. All around her, I represented the enchanted forest, with majestic trees and lush vegetation, creating a mysterious and magical atmosphere.

The word "gianna" in Sardinian means "door", and it is through the locks that Janas open the doors of imagination to an enchanted world. This project has deep roots in Sardinia's rich tradition, and I'm honored to have brought this legend to life through my design.

I sincerely thank the Japan Mint committee for recognizing the value and beauty of this story, allowing me to share the magic of Janas with the world.



NEW WORK FROM GEER STEYN

A new token:

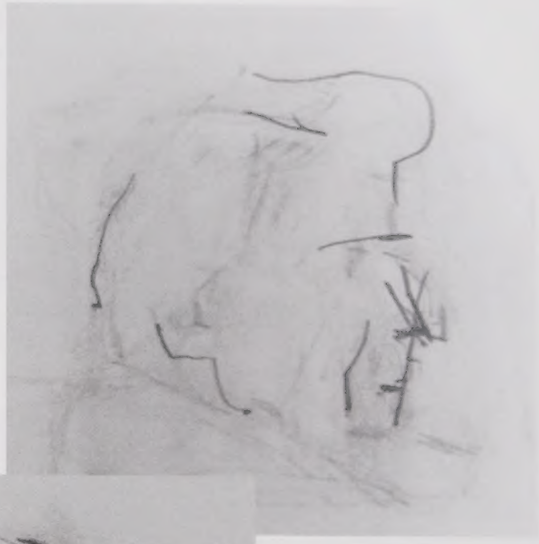
"Charlotte van Pallandt, grande dame de la sculpture". obverse: The portrait in old age. reverse: Homage to "Queen Wilhelmina" a monumental statue in Rotterdam of her hand and mind..

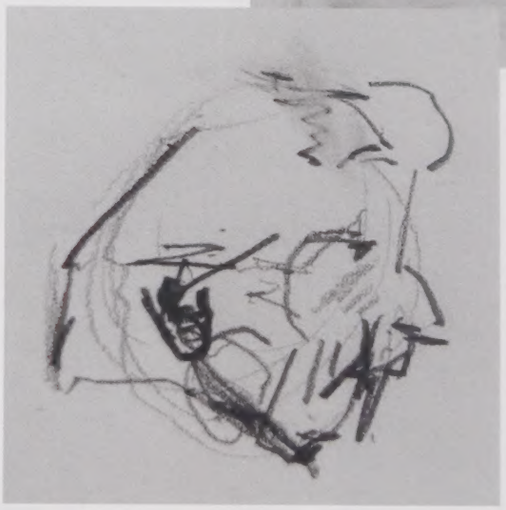
The first edition of 10 copies is available: 8 cm x 8 cm All tokens are hand colored and on the right edge of one number provided.

Costs: the terracotta ones, immediately available: 175 euros, (excl. 9% VAT, packaging and postage) Can be ordered in bronze, apparently between the 500 - 600 euros

Geer Steyn

geersteyn@gmail.com





TOOLING WAX AS AN INTERMEDIATE MATERIAL

by Jim Licaretz

Image 1

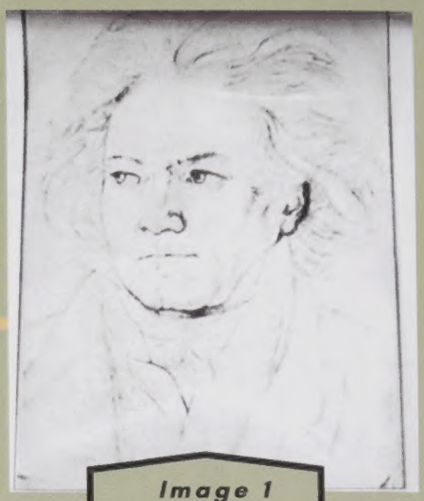


Image 1

Image 1
I use a very hard plasticine like Chavent NSP Hard. Its hardness requires a heat source to warm it and model your piece. Larger relief pieces may allow for a softer clay.

Image 2
In this example, the source was a line drawing. I printed it on a transparent film.

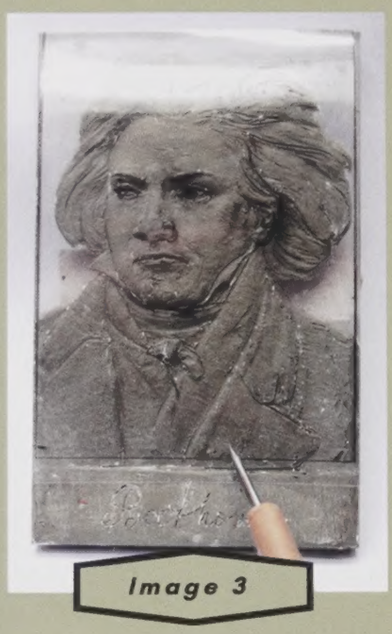


Image 3

Image 3
The transparency is placed over the relief. I use a small pin and push through the film to locate details.

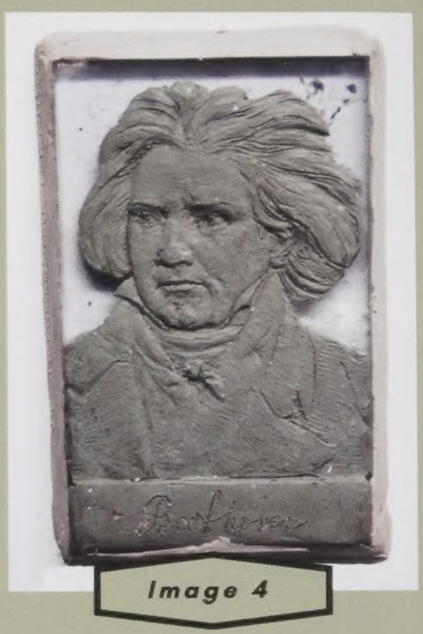


Image 4

Image 4
Since I plan to pour plaster over the model, I am adding clay around the edges to allow the model and wax to be easily released from the mold. Without the clay added, getting the model out of the mold would be much more difficult.

Silicone or urethane can be used instead of plaster, just warm the mold before introducing the hot wax.

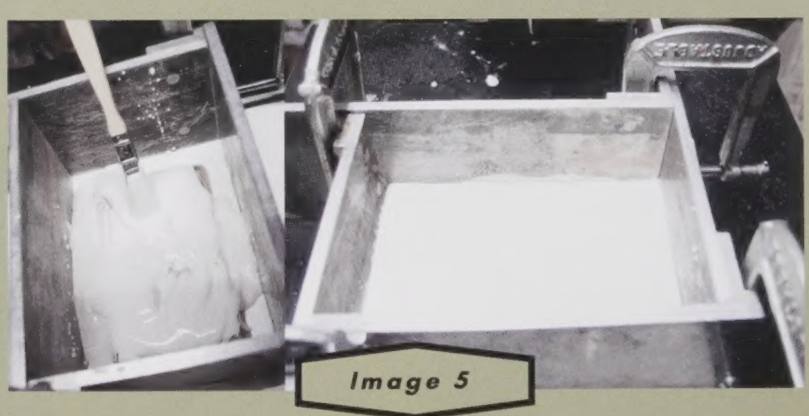


Image 5

Image 5
I've boxed in the model and am brushing on the initial plaster over the clay. I then pour the remainder of the plaster.

Image 6

Image 6
Here the mold is soaked in very hot water preparatory to the wax being poured. It is very important that the plaster mold is thoroughly saturated with water. Excess water is removed from the mold before adding the wax. Not saturating the mold will result in the wax welding itself to the dry plaster!

Image 7
The mold is ready for the wax pour. Electric fry pans or chef's pots with a rheostat are the best way to melt the tooling wax. I suggest the use of a digital thermometer to double-check the temperature.

I try to pour in the 190- 225 F range. The cooler the wax the less shrinkage.
In addition, keep stirring the material since the filler [talc] is in suspension and requires agitation to keep all of the components mixed. A slotted mixing tool works best.

Image 7

Image 8
I usually create some 'welding rod' pieces of wax for later use when I want to add volume or modify an area. Here I've poured a small puddle of wax and when the sheen on the wax dulls, I use a pasta noodle cutter to give me small strips.

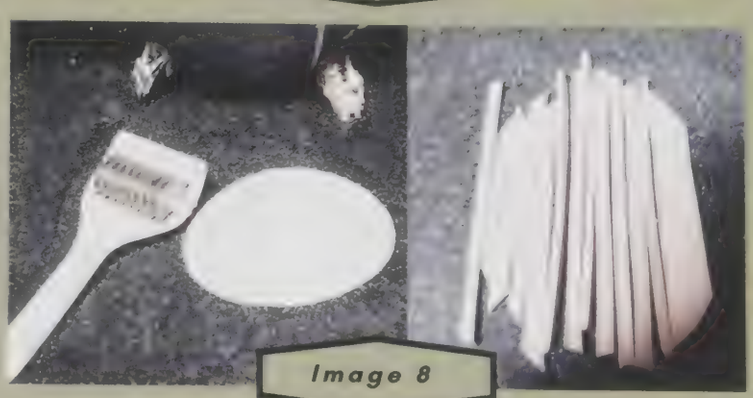


Image 8

Image 9
When the wax is cool you will see the slight shrinkage which allows you to remove the cast. [Left image]. The cast is shown on top of the mold on the right. All the detail of the clay has been reproduced in a more workable material.

Image 9

Images 10
Here I am using the wax pen to modify hair volumes by melting on wax from one of the 'welding rods'. By clipping the rod onto a holder I have both hands free to work. It is a very efficient system.

Image 11
Here is the final model. While the differences are subtle, I felt that the end result was much more like what I had originally envisioned.

Image 10

Image 11

Image 12
Finishing tools, sanding pads, and turpentine will give a final finish. I use small wire rake tools as well as metal files and Griffon hooks. Pretty much any tools used when creating the clay will work for the tooling wax.

Turpentine can be brushed on the surface to smooth the material, but it is very important to follow the turpentine with cold water on a paper towel or cloth. This stops the action of the turpentine which would continue to degrade the wax.

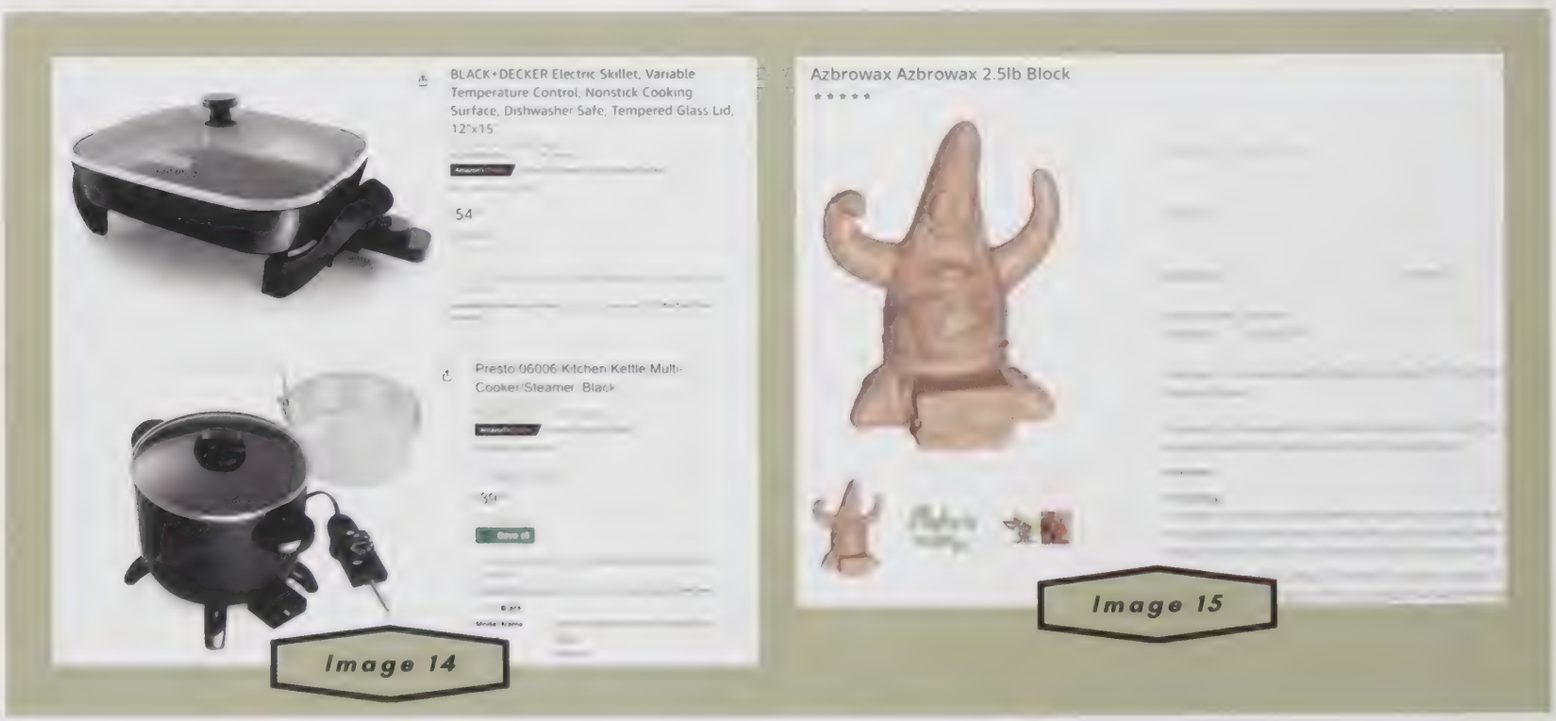
I basically use the same method of rendering form that I employ when working on sculpture in the round. Wood modeling tools and for plasticine, rakes to pull the surface together to read the forms.

Image 12

Image 13

Images 13 and 14
Examples of wax pens and heating units. There are quite a few types of each of these items available.

Image 15
The wax I use is a formula that I have modified over the years but is based on the Mattel formula I received a long time ago. Since you will probably not need very much for medallic work, I suggest the Azbro that is sold by the Compleat Sculptor. It seems expensive based on the materials used, but remember that it can be reused. Try to work in a clean area so that the wax doesn't pick up any foreign bits of plaster, rubber, etc.


BLACK+DECKER Electric Skillet, Variable Temperature Control, Nonstick Cooking Surface, Dishwasher Safe, Tempered Glass Lid, 12"x15"
54
Presto 06006 Kitchen Kettle Multi-Cooker/Steamer, Black
Azbrowax Azbrowax 2.5lb Block
Image 14
Image 15

PREFERRED WAX BY DONNA WEAVER

by Heidi Wastweet

Donna Weaver

During the most recent AMSA Zoom all-members meeting, the topic of homemade wax came up during the presentation by Jim Licaretz. He shared with us his homemade wax formula. He reminded me that fellow (former) US Mint engraver, Donna Weaver, prefers to make her coin models in wax. I reached out to her and she was kind enough to share with us her recipe:

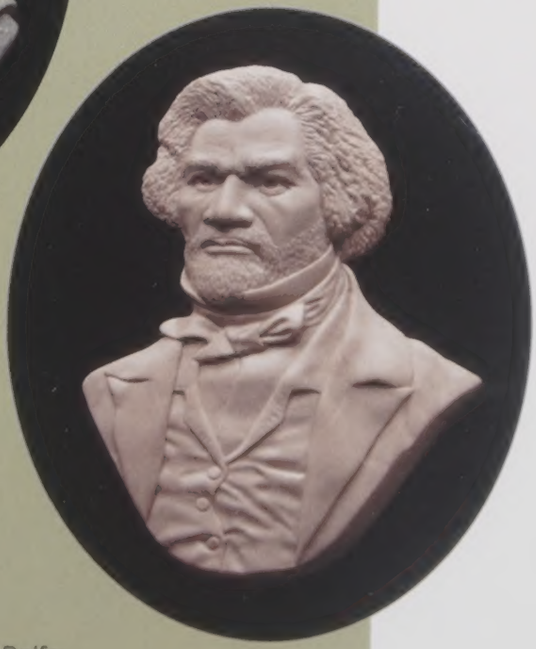
"I make my own wax. Carnuba, microcrystalline (sticky wax), styrene (wax beads) , paraffin, talc and a colorant. I can vary the ingredients according to the final use. More carnuba if I want it very hard or more microcrystalline if I want it more translucent.

The wax portraits I sculpt are just wax on reverse painted glass, in a deep frame behind glass. I try to present them the same way as was done in the 18th and early 19th century when they were highly popular."

Medalist Donna Weaver, a native of Northern Kentucky, pursued a Fine Arts degree at the Art Academy of Cincinnati where she studied sculpting, painting and print making, graduating in 1966. She worked for several area toy companies, Kenner Toys and Hasbro, sculpting boy's action figures and girls toys. Changing direction, Donna became a United States Mint sculptor-engraver in July, 2000 and held the job for 5 1/2 years, retiring in 2006. She is now part of the Artistic Infusion Program at the Mint and designs for specific coin programs

Wax portraits on glass is a close cousin of art medals and employs the exact same skills. Miniature wax portraits executed in bas-relief were exceedingly popular from the mid-18th to early 19th century, before photography became ubiquitous.

Wax, as a sculpting medium, of course dates back much further as it was readily available and naturally occurring.



Wax Blend Ingredients

- Carnuba
- Styrene
- Parafin
- Talc
- Pigment

From the top:
Chief of The Little Osages;
Pocahontas, Later Known as Rebecca Rolfe;
Fredrick Douglas.
(All photos courtesy of the artist)

HOMEMADE PLASTICINE BY ROSS POLLARD

by Ross Pollard

Plasticine (nondrying clay) can be made at home with three simple ingredients: wax, petroleum jelly, and powdered clay. While there are numerous formulas floating around the internet, I found the following recipe in an old WWII Intelligence Manual on constructing 3D terrain maps. Because terrain maps were often sculpted in the field, the manual suggests using scrounged materials like crude beeswax, gun grease, and road dirt. Needless to say, I have substituted more refined ingredients in my version and adjusted the ratios accordingly! While this plasticine is a little stickier than some commercial varieties, it is still perfectly suitable for modeling average-sized reliefs like the one shown here (3"x5").

List of Materials

- Wide-mouth glass canning Jar
- Pot of boiling water
- Stir stick
- 15g Beeswax
- 30g Petroleum Jelly
- 100g powdered clay

Instructions

1. Weigh out the beeswax, petroleum jelly, and powdered clay.

2. Melt the wax and petroleum jelly together in a wide-mouth canning jar placed in a shallow pot of boiling water. Yellow beeswax works better than bleached beeswax and industrial-grade petroleum jelly works a little better than Vaseline.

3. Slowly stir in the powdered clay and then turn off the heat. Powdered clay is available from most ceramic supply stores for about eighty cents a pound. I like to use fine-grained ball clay because it makes a smooth and pliable plasticine with a nice, neutral buff color.

4. Knead the warm mixture in your hands for five to ten minutes until it is smooth and elastic. The hardness of the clay can be modified by adjusting the ratio of beeswax to petroleum jelly.

5. Store the clay in a plastic bag; Its plasticity will improve over time. I modeled the bas-relief portrait pictured above with clay that had been aged for three weeks.

NEW WORK FROM VICTOR HUSTER

Rheingold, ⅛-ounce
approx. 3.9 g. Ø17mm
60 copies
Price: €560 including VAT

info@victor-huster.de

This second medal for the Jewish bath in Speyer, the Mikveh, attempts to visualize the depth of the shaft dug twelve meters below the earth's surface from a different perspective; Only there could the level of pure groundwater essential for ritual immersion be reached. On both sides, an edge bar structured as seven segments surrounds the depictions, as a reference to the seven days of the week and the Shmita year.

Av: Above, the horizontal plane of the earth's surface runs through the room, with a tree visible on it, the left side of which is leafy and illuminated by the sun, whereas its right half only has bare winter branches, a reference to the civil course of the year.
The brick shaft, an underground tower, extends deep into the underground, at the very bottom is the diving pool with its steps and behind its arched entrance gate, steps lead up to the level of the changing room. This basin with its steps is flowed through by a wave of water, which is fed by two segments of the heptagonal edge contour, the counting of the days of the week. The middle level contains, under a cross vault supported by capitals, the changing room, which is located behind the rectangular and arched wall openings.

NEW EXPERIMENTAL MEDAL WITH WAX

by Eva-Maria Wohn

I started with a 3.5 inch diameter yogurt lid. (Very sophisticated) cast in Hydrostone. I applied a layer of gesso, and then three layers of red Gilders Paste Wax. On top of that, I applied a layer of red metallic paste wax. Then I carved away the red to reveal the hydrostone underneath. It's a very satisfying process because you can be extremely detailed, in fact, the feather was sculpted with a sewing needle. The downside is one false move and you can't cover mistakes easily.

MEMBERS EXCHANGE BACK ISSUES ONLINE

NOW AVAILABLE AT THE NEWMAN NUMISMATIC PORTAL

by George Cuhaj

Upon the recommendation of Mel Wacks, there was a decision by the board to gather together and get the back issues of Members Exchange digitized using the services of the Newman Numismatic Portal and have them available on-line. The task of gathering fell to me. These are the results.

If you go to the Newman Numismatic Portal (nnp.wustl.edu/library/periodicals) hit the letter M, and scroll down to Members Exchange, you will then see year listings currently starting with 1992 and ending with 2022.

Select a year, and you will see a PDF of the first page of each of the issues available from that year. Click on an issue to read.

If you look under the publication title Medallic Sculpture, you will be able to again see a list of years, and by clicking the year, read the issue from that year.

This is still a work in progress. Currently, there are 61 issues available. This month I sent down 12 additional issues courtesy of Ann Pollack's son Richard who has searched thru his mom's library. These are available now.

If you choose the books tab, then American Medallic Sculpture Association, you will find some past exhibition catalogs.

If you have issues of Members Exchange not yet on-line, please email me with a list, George.cuhaj@yahoo.com as I am the conduit for this project between AMSA and the Newman Numismatic Portal.